

Op. 502.

TECHNICAL EXERCISES

SCALES AND CHORDS



CARL SIDUS

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TECHNICAL EXERCISES.

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MY DEAR MR. KUNKEL: Your "Piano Pedal Method" is so comprehensive, and the method's plan is so clear and lucid, that it will be of great aid to every one who has a piano. The attempt is heretofore made to cover that most important and comparatively neglected field, but have been so diffuse as to be almost impossible to follow.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find only everything in regard to the proper mode of using the Pedal. Respectfully commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the amateur and the professional.

I congratulate you on your eminent success in this work, and will most warmly recommend it to my pupils, and to all pianists, as the only work on the subject which, in my opinion, may be of great attention.

Very truly yours,

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As ever, your friend,

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With best wishes, I am, cordially yours,

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| | Doyle | 36 |
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| Patricia's Musings..... | W. Howard | 38 |
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| William Tell Fantasia—Romance..... | Doyle | 40 |
| La Gaille..... | E. Fox | 40 |
| Heather Belle Polka..... | Kinkel | 41 |
| Trembling Leaves..... | Doyle | 42 |
| William Tell Fantasia—Romance..... | Doyle | 42 |
| Marche des Adorables..... | Doyle | 43 |
| On Bouncing Meadows—Waltz..... | Doyle | 43 |
| On Bouncing Meadows—Waltz..... | Doyle | 43 |
| Requiem d'Amor, La cava's Awakening..... | Doyle | 44 |
| Waltz..... | Doyle | 44 |
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
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GENERAL EDITORIAL REMARKS.

MANNER OF PRACTICING THE EXERCISES IN THIS BOOK.

1. The first note of each exercise is to be struck from the wrist, as indicated by the arrow . Having struck the first note, the next note is to be struck with a finger stroke, and connected with the previous note perfectly *legato*.

2. By *legato* is meant the keeping down of each key during the full length or time value of the note, and until the next note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot the rear one is lifted, not before. *Legato* playing is accomplished in precisely the same manner.

3. In repeating an exercise, instead of again striking the first note from the wrist, connect it *legato* with the last note of the measure. See examples 1, 2, 3 and 4 next page.

4. If you desire a beautiful, firm, full, velvety tone hold the fingers rounded (archlike) in striking. See illustration No. 1. Never permit the first joint of the finger to relax so that the first two phalanges (bones) of the fingers form a curved line inward, as shown by illustration No. 2. This is a fault committed by ninety-five out of every hundred pupils, sometimes through weakness of the fingers, but oftener through mere carelessness.



NO. 1.—CORRECT POSITION.



NO. 2.—FAULTY POSITION.

5. Divide the time of practice equally between the hands.
6. Never play any exercise with both hands until each hand has practiced its part alone, and can play it perfectly. Practicing both hands simultaneously is bad, as the student cannot observe the faults of both hands at the same time.
7. At first always practice *piano*; to play *forte* only tends to stiffen the muscles of the hands, which should at all times be perfectly relaxed.
8. In raising the fingers to strike, which should be entirely from the knuckle joints, do not force the fingers higher than they can go with ease. All straining is detrimental to the acquirement of a good touch, as it stiffens the muscles.
9. Be very careful to keep the fingers rounded both in raising and striking; to straighten and bend them again is lost motion and very detrimental to a good touch. The finger should retain a rounded position at all times, and the action of lifting the finger be confined to the knuckle joint.
10. When an exercise can be played perfectly *piano* try it a little louder, but as soon as the muscles stiffen in the least and arm pressure is used instead of mere finger work, return to *piano* practice.
11. Be careful never to allow the hands to slant, causing the fingers to strike sideways—the top of the hand should at all times be perfectly level.
12. Never practice the exercises in a mechanical manner. Unless the attention is upon the work, such practice is absolutely worse than none at all, as it produces only bad habits.
13. Devote daily no less than a quarter of an hour to the finger exercises and a quarter of an hour to the scales. Such practice will in the course of a year enable you to play with ease difficulties in a manner that will astonish you and your friends.
14. Remember that the five finger exercise, arpeggios and scales are the foundation of the art of playing the piano well.

CARL SIDUS'

TECHNICAL EXERCISES

for the

Development of the Fingers.

SECTION I.

PART I.

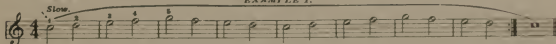
FIVE FINGER POSITION.

Each exercise is to be studied as shown in the following four examples. Begin very slowly. When the fingers have become more flexible gradually increase the speed.

Notes marked with an arrow (↗) must be struck from the wrist.

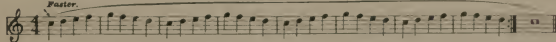
No 1 illustrated.

EXAMPLE I.



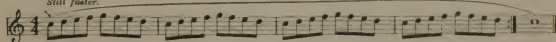
Faster.

EXAMPLE II.



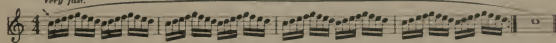
Still faster.

EXAMPLE III.



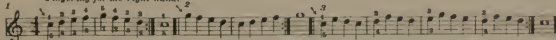
Very fast.

EXAMPLE IV.



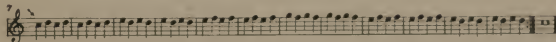
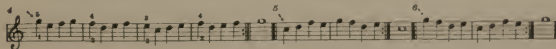
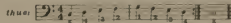
Repeat each exercise from 4 to 8 times.

Fingering for the right hand.




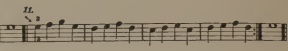
Fingering for the left hand.

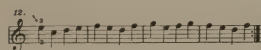
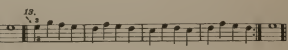
The position of the left hand is two octaves lower than that of the right hand.

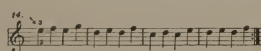
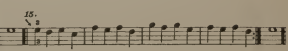



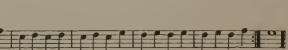
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10.  11. 



12.  13. 



14.  15. 



16.  17. 

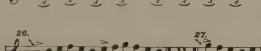

17.  18. 



18.  19. 



20.  21. 

22.  23. 

24.  25. 

26.  27. 

28.  29. 

30.  31. 

31. 32.

33. 34. 35.

36. 37. 38.

39. 40.

41. 42. 43.

44. 45. 46.

47. 48. 49.

50. 51.

52.

53.

54.

It is now advisable to practice all the exercises in Section I. in the keys of D flat major, E flat major, B flat major and B major with the same fingering as it gives the fingers independence in mixed positions.

Location of the hands in practicing these exercises.

D flat major. E flat major. B flat major. B major.

Left hand an octave lower. Left hand two octave lower.

SECTION II.

DOUBLE NOTES.

In the study of the exercises in double notes be very careful not to aryeggio, (break the thirds) nor to accent one note more than another.

1. 2. 3. 4.

Left hand two octaves lower.

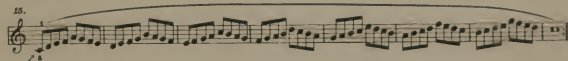
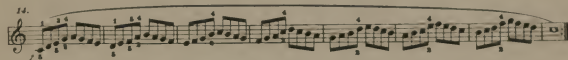
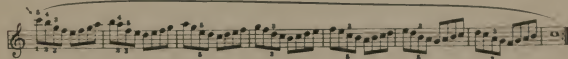
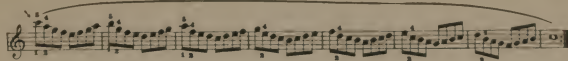
5. 6. 7. 8.

EXERCISES WITH MOVING HAND.

To be studied with the various fingerings indicated.

9. 10. 11. 12.

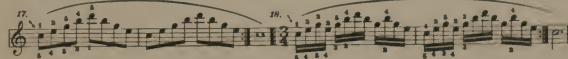
Left hand an octave lower.



Exercises for the distention of the fingers.



Left hand two octaves lower.



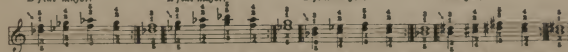
Exercises in Section II are now to be practiced in the keys of D flat major, E flat major, B flat major and B major.

D flat major.

E flat major.

B flat major.

B major.



The transposing of the No. 9 from D into the keys of D flat major, E flat major, B flat major, and B major and others will be of special value, the importance of which can not be overestimated.

SECTION III.

In the following exercises the aim is to acquire independence of the fingers. While some of the fingers are engaged holding down keys, the others play the notes attoted them. At first this may prove quite difficult, but careful practice however will establish the independence sought.

The whole notes in brackets () are not to be struck the keys representing them are to be simply pressed down and kept down while the other fingers are exercising.

FIVE FINGER POSITION.

1. 2. 3. 4. 5. 6.

7. 8. 9. 10. 11. 12.

13. 14. 15. 16. 17. 18.

19. 20. 21. 22. 23. 24.

25. 26. 27. 28. 29. 30.

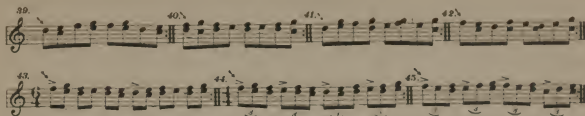
The exercises are to be practiced also in the keys of D flat major, E flat major, B flat major, and B major.

D flat major. E flat major. B flat major. B major.

31. 32. 33. 34.

35. 36. 37. 38.

Exercises in single and double notes. Having played each exercise fluently alone play from Nos 31 to 42 uninterruptedly repeating each exercise two to four times before going to the next.



The exercises from Nos 31 to 45 should also be practiced in the keys of D flat major, E flat major, B flat major and B major.

SECTION IV.

Special exercises of great usefulness in acquiring independence of the fingers.

1. *Left hand an octave lower.*

2.

3.

4. *When played with both hands together, the left hand plays two octaves lower.*

5.

6.

7.

When the student has finished these five finger exercises it is recommended to take up "Charles Schillinger's Technical Exercises" which contain all the researches of Carl Tausig, Paderewski and Hans von Bülow.

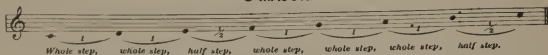
SCALES.

There are three distinct kinds of scales used in our modern system of music—the major, the minor, and the chromatic.

MAJOR SCALE.

The major scale is formed according to the following model :

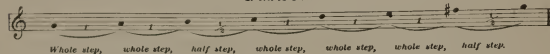
C MAJOR.



C is here taken as the starting note, called *tonic* or *key* note. The interval from the first to the second note (C to D) is a whole step; from the second to the third (D to E) a whole step; from the third to the fourth (E to F) a half step; from the fourth to the fifth (F to G) a whole step; from the fifth to the sixth (G to A) a whole step; from the sixth to the seventh (A to B) a whole step; and from the seventh to the eighth (B to C) a half step.

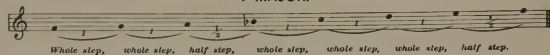
If, instead of the note C in the above scale, we take any other as the *key-note* and preserve this relation of steps, the result will likewise be a major scale. Examples:

G MAJOR.



G is here taken as the starting note, and a sharp is required to preserve the *whole* step from the sixth to the seventh tones.

F MAJOR.

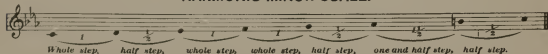


F is here the starting note, and a flat is required to preserve the *half* step from the third to the fourth tones.

MINOR SCALE.

The minor scale differs from the major scale by lowering the *third* and *sixth* of the major scale a *half* step. Hence the following is the scale of C minor:

HARMONIC MINOR SCALE.

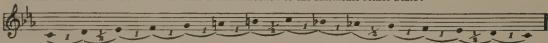


The order of steps in the minor scale is as follows : whole step, half step, two whole steps, half step, one and a half steps, and half step. This order of steps establishes what is called the Harmonic Minor Scale, which is alike ascending and descending.



MELODIC MINOR SCALE.

The scale called Melodic Minor Scale is a modification of the Harmonic Minor Scale :



The Melodic Minor Scale differs from the Harmonic Minor Scale in the sixth note ascending, making a whole step from the fifth to the sixth tones, a whole step from the sixth to the seventh tones, and in the seventh note descending, making a whole step from the eighth to the seventh tones and a whole step from the seventh to the sixth tones.

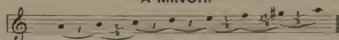
The Harmonic Minor Scale has its foundation in the laws of harmony, while the Melodic Minor Scale has not, inasmuch as it does not recognize the notes—A natural and B flat—produced by the whole step from the fifth to the sixth tones (G to A natural) ascending, and the whole step from the eighth to the seventh tones (C to B flat) in descending.

RELATIVE MINOR.

13

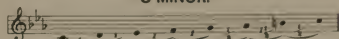
The minor scale which bears the same signature as a major scale, usually called on this account the relative minor scale, is a minor third (one and a-half steps) lower than the tonic key-note of the major scale. Examples

A MINOR.



The G sharp is an accidental and preserves the step and a-half from the sixth to the seventh notes. The signature of the C minor scale is the same as that of the E flat major scale; E flat major being a minor third above C, or vice versa C being a minor third below E flat. Example.

C MINOR.



The accidental here corresponds with the sharp given to A minor.

E FLAT MAJOR.



It will also be observed by comparing the Harmonic and Melodic Minor Scales that in these scales notes other than the sixth and seventh remain unchanged both in ascending and descending. The *third* in the minor scale is termed *color tone*, as it establishes the character of the minor scales. (Further information upon this subject must be sought in the study of Harmony proper.)

CHROMATIC SCALE.

The Chromatic Scale consists of all half steps. It is written without any signature, the various notes being raised or lowered by introducing accidentals, usually sharps in ascending and flats in descending.

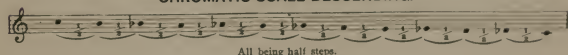
Example :

CHROMATIC SCALE ASCENDING.



Example :

CHROMATIC SCALE DESCENDING.



General Rules for the Correct Performance of the Scales.

In scales, the following difficulties are met with :

1st. The passing under of the thumb. 2nd. The crossing over of the third or fourth finger. 3rd. The holding of the thumb in a curved position. 4th. The inclining of the hand toward the thumb.

Where more than five notes are to be played without interruption, as in the case of scales, it is necessary to employ some of the five fingers and to make a connection when so doing, it is to make this connection that we pass under the thumb or cross over the third or fourth finger, as the case may be, and it is in making the connection *legato* that we meet with the first and second difficulties. To make the connection *legato*, hold down the key struck until the thumb or third or fourth finger has struck its key.

The third and fourth difficulties lie in the *thumb* and the *position* of the hand. The thumb must at all times be held in a curved position, and must not wait until the third or fourth finger has struck its key and then move to strike. This brings the thumb too late. The thumb must commence moving and be under the third or fourth finger as either strikes, so as to be ready to follow without delay. The hand in playing the scales must always incline a little towards the thumb; it facilitates the passing under of the thumb and the crossing over of the third and fourth fingers.

The importance of the five-finger exercises will readily be admitted when it is seen how largely they enter into the scale—for the scale is neither more nor less than the five-finger exercise repeated in a new position.

SCALES.

PART II.

PREPARATORY EXERCISES.

In the study of these exercises the wrist must be held very loose.

Practice each hand alone.

Repeat each exercise from 8 to 16 times.

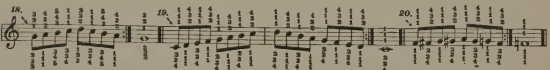
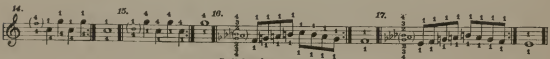
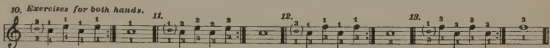


The whole notes in brackets () are not struck. The keys representing them are silently pressed down, and held down while the other fingers are exercised.

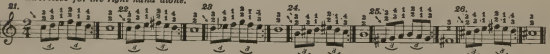
Exercises for the right hand alone.



Exercises for the left hand alone.



Exercises for the right hand alone.



Exercises for the left hand alone.

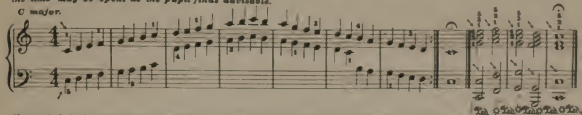


SCALES.

15

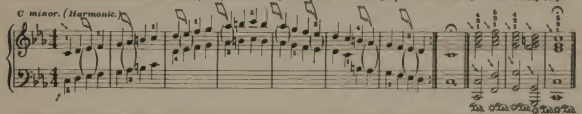
If an hour be devoted to scale practice divide the time as follows: give three fourths of the hour to separate practice of the hands, and one fourth of the hour to the practice of both hands together. Having mastered the scales, the time may be spent as the pupil finds advisable.

C major.



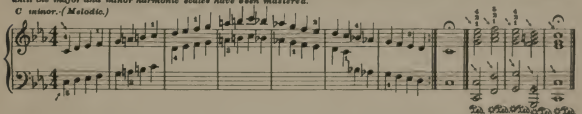
Notice that the harmonic minor scale differs from the major only in the lowering of the third and sixth note a half step.

C minor. (Harmonic.)

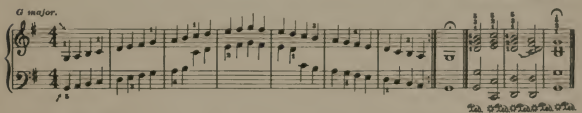


If the study of the melodic minor scales with the major and minor harmonic scales confuses the pupil, skip the melodic scales until the major and minor harmonic scales have been mastered.

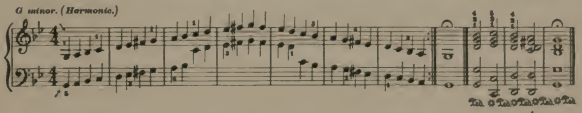
C minor. (Melodic.)



G major.



G minor. (Harmonic.)

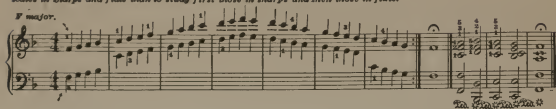


G minor. (Melodic.)



16 The authors experience for years convinced him that it is more advantageous to the pupil to take up alternately the scales in sharps and flats than to study first those in sharps and then those in flats.

F major.



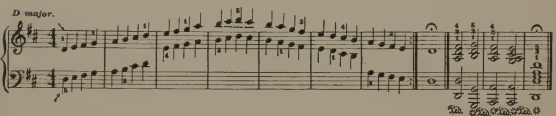
F minor. (Harmonic.)



F minor. (Melodic.)



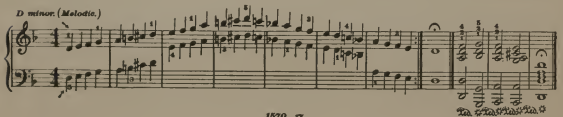
D major.

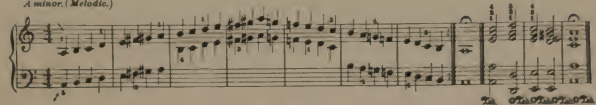


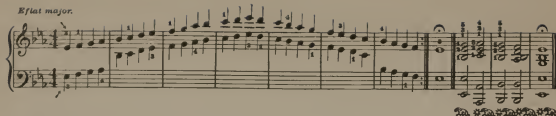
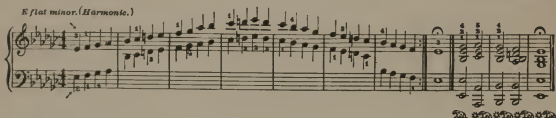
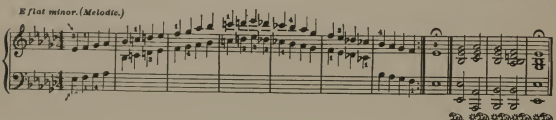
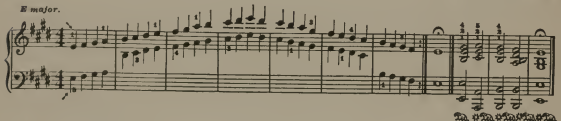
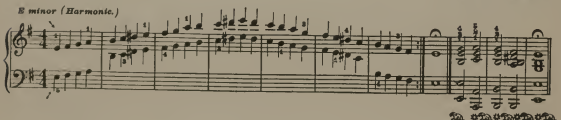
D minor. (Harmonic.)

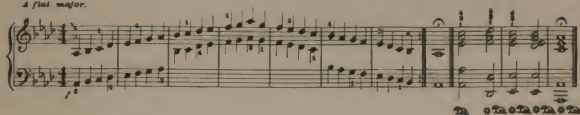
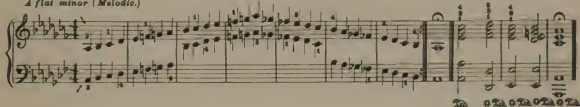
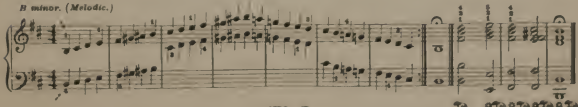


D minor. (Melodic.)



B flat major.*B flat minor. (Harmonic.)**B flat minor. (Melodic.)**A major.**A minor. (Harmonic.)**A minor. (Melodic.)*

E flat major.*E flat minor. (Harmonic.)**E flat minor. (Melodic.)**E major.**E minor (Harmonic.)**E minor. (Melodic.)*

A flat major.*A flat minor (Harmonic.)**A flat minor (Melodic.)**B major.**B major. (Harmonic.)**B minor. (Melodic.)*

22 Having practiced all the scales over the entire key board, as shown in the preceding example, they should then all be practiced with the different accents as well as in thirds, sixths, tenths and sixths as shown in examples following:

In duple accent.



In triple accent.



In quadruple accent.



In thirds.



In sixths.



In tenths and sixths.



It is now advisable to practice the scales, especially those beginning on the black keys $D^b E^b G^b A^b B^b$, with the same fingering as that given to the C scale as follows: Right Hand 1 2 3 1 2 3 4 1 2 etc. Left Hand 5 4 3 2 1 3 2 1 4 etc. Beginning a scale on a black key necessarily brings the hand directly over the black keys and compels all white keys to be struck between them. This renders the playing some what awkward at first but practice must be persevered in until complete facility has been gained. The great usefulness of this practice will be apparent in pieces offering mixed positions.

CHROMATIC SCALE.

28

There are three methods usually employed in fingering the chromatic scale: the French, German and English. The fingering at No. 1 is that of the French method. All great pianists recommend it as the best, when played by both hands together, for the following reasons: Firstly, all members of the body of which there are two, such as the arms, hands, or corresponding fingers of the hands, are really pairs, whose motion or impulse proceeds from the same nerve centers. For this physiological reason, simultaneous motions of both members of a pair, as we all know from experience are natural and hence easy, while simultaneous motions not of a pair are often difficult, and consequently weak and uneven. The latter are, therefore, to be avoided in piano playing, whenever possible. Now, when both hands play the chromatic scale by the French method, the same fingers of each hand are used on eight out of the twelve keys to be struck, namely, the third fingers on C sharp, the first fingers on D, the third fingers on D sharp, the third fingers on F sharp, the first fingers on G, the third fingers on G sharp, the first fingers on A, and the third fingers on A sharp. When both hands, however, play the chromatic scale by the German and English methods, only four of the twelve keys are struck with the corresponding fingers of both hands. See examples II and III. Secondly, the use of the third finger on all the black keys gives more firmness to the hand than does the constant changing demanded by the German and English methods. For these important reasons, the German and the English methods should be used, if at all, only when the scale is to be performed by one hand alone and in passages requiring great rapidity and delicacy. The study of all the methods, however, is recommended, and it is left to the judgment of the performer to determine when use should be made of either the German or English methods.

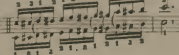
French fingering.

No. I.



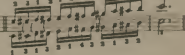
German fingering.

No. II.



English fingering.

No. III.



Precisely the same fingering is used in descending.

Observe that the second finger of the right hand always falls on C and F and that of the left hand on A and B.

French fingering.



To be practiced with each hand alone never with both hands together.

German fingering.

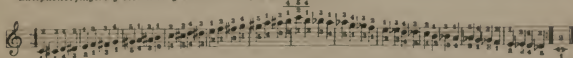


To be practiced with each hand alone never with both hands together.

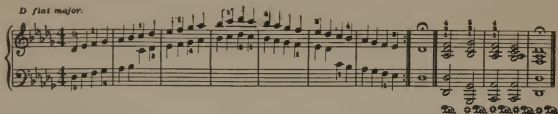
English fingering.



Exceptional fingering occasionally met with in modern compositions.

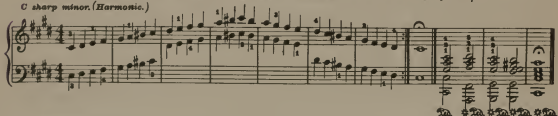


D flat major.

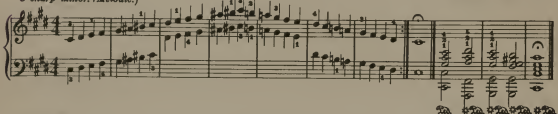


If this scale were written as D flat minor its signature would require eight flats. ♯

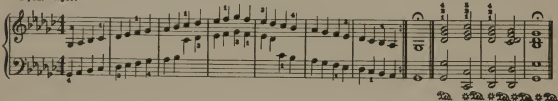
C sharp minor. (Harmonic.)



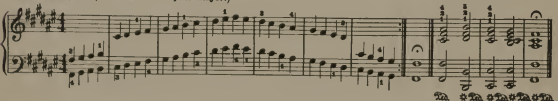
C sharp minor. (Melodic.)



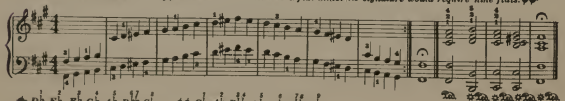
G flat major.



F sharp major. (The same as G flat major.)



F sharp minor. (Harmonic.) If this scale were written as G flat minor its signature would require nine flats. ♯

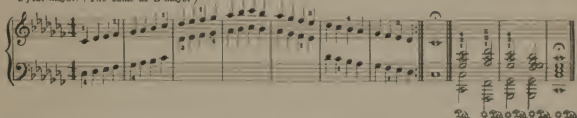


♯ D^b E^b F^b G^b A^b B^b C^b ♯ G^b A^b B^b C^b D^b E^b F^b

F sharp minor. (Melodic.)



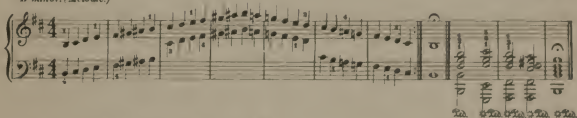
C flat major. (The same as B major.)



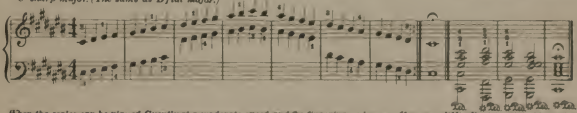
B minor. (Harmonic.)



B minor. (Melodic.)



C sharp major. (The same as D flat major.)



When the scales can be played fluently at a moderate speed, and the fingering no longer offers any difficulty, it is advisable to play them over the entire key board of the piano repeating each scale from eight to sixteen times with various shadings, from *piano* to *forte*, sometimes *crescendo*, sometimes *decrescendo*.

Example.



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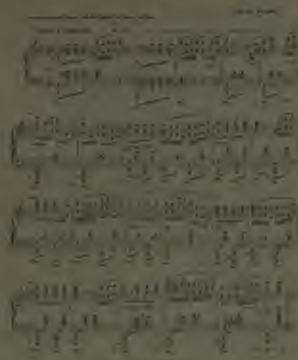
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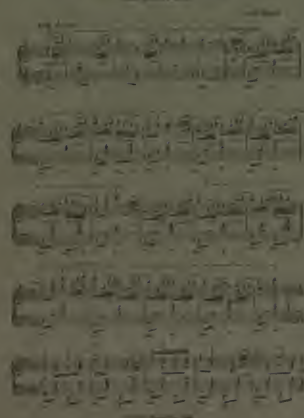
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